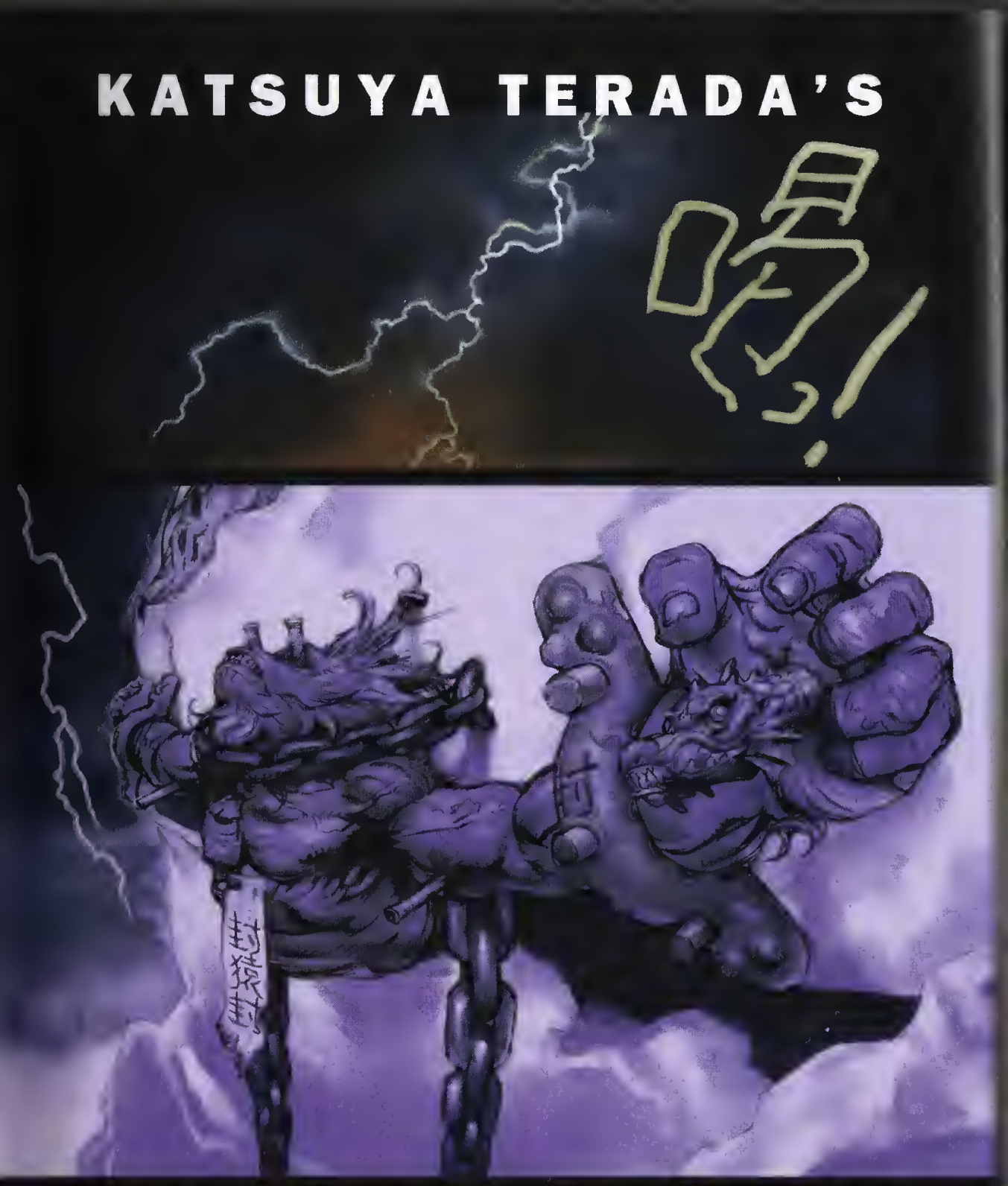
KATSUYA TERADA'S



THE MONKEY KING

Eight

BURN, MONKEY, BURN! HA HA HA!
APE!
GRR

PATHETIC! LOOK AT YOU-- SHRIVELED AND CHARRED! HA HA!
WELL, THAT'S IT. I GUESS WE'RE DONE FOR.
whmf
YOUR FATE WAS SEALED THE MOMENT YOU ENTERED THE CASTLE OF THE OX KING! HA HA HA HA HA! THE NUN IS MINE NOW--
INTO THE FLAME PIT... UNTIL YOU ARE ASH OF APE!
SHOVE
LOOK AT YOU-- AN EYE-SORE!
HMM...
WHOOMF

I THINK I'LL HAVE THE NUN *RAW* BEFORE I HAVE HER *COOKED!* *HA HA HA!*
LET'S SEE NOW...
Oh-oh.
KWICH
I FIND THIS GAG A NUISANCE! I WILL REMOVE IT...AND YOU SHALL KISS ME!
HMM...

MMGH!? WHAB ARE YOUB DOINB--
YESSSS...
sploosh
*
UURRRG
MY HUSBAND!

FILTHY WHORE!
BELOVED! WHAT HAS SHE DONE TO YOU?!
GAsp
SHING
yikes
Swish!
OFF WITH YOUR HEADS!
MUTTER YOUR DEMON-SEALING SUTRAS, WOULD YOU, WITCH? BUT YOU CANNOT SEE-- I AM HUMAN! I'M NOT LIKE YOU MONSTERS!
BUT YOU MARRIED ONE...

!!!
KRAKK
猿
SAVED ONCE AGAIN...
BUT WHAT A WASTE...
IT SEEMS THE LADY BURNS TOO WELL.
GRRMP
GYAAA!
GRIND THOSE *HIPS* FOR ME, MADAM! IT'S *SO* HOT!

TEPID, LITTLE PIGGIE. MERELY *TEPID!* AH HA HA HA!
The Ox King was pleased to set flame on the demon Ape, but in his own ardor he was burst by the Lover's Curse of the holy nun. Yea, the time flame returned to leap upon the rage of jealousy. All these things of his journey did the prisoned Ape see...

KATSUYA TERADA'S
JOOO JOOO ISSAI SHIKI SHIKI KUUUUU...JOO JOO ISSAI...
THE MONKEY KING
大猿王
Nine

WHERE YOU ALL HEADED, ANYWAY?
I'LL LET YOU KNOW WHEN THAT CHANT GETS ANNOYING.
EH?
YO.
STRANGER, YOU HAVE THE LOOK OF ONE FULL OF SINS. WHY DON'T YOU JOIN OUR PILGRIMAGE? WE ARE TRAVELING TO HEAR THE PARABLES OF SHAKA...
REALLY?
SHOW ME THE WAY TO SHAKA!
WONDERFUL NOTION, OLD MAN! LET'S TAKE THE EXPRESS!
EH?
POOF

chomp
THE APE GOES AT LAST TO SHAKA! HE SHALL BE DEFEATED BY SHAKA!
TCH!

HE COMES.
the ape the ape

ABOVE!
DO YOU GUARD NAUGHT BUT HIS *STATUE*, PRIEST? WHERE IS THE COWARD?
HMPH!
Clatter
崩
AS YE HAVE NOT *THE WIT* TO UNDERSTAND, SHALL I NOT THEN EAT *THY BRAINS?*
GRRRR
BLAS-PHEMER!

RRRRRROW

N-
NEVER!
NO, I LIKE THE BRAIN-EATING IDEA BETTER. UNLESS, OF COURSE, YOU'D LIKE TO SIMPLY *TELL* ME WHERE SHAKA IS.
YOUR P-POWER IS TOO GREAT, BEAST! I AM VANQUISHED! SLAY ME, I BEG, THAT I MAY ATONE THIS FAILURE!
shlurpp
I SEE HIM...
KRUNCH
AGH!
he hides behind an army!

唵嘛呢叭咪吽
THEN
BATTLE!

TERRA

THE MONKEY KING

Saiyukiden Daienou

大猿王

Ten

KATSUYA TERADA

SHAKA!
COME
FORTH!

KILL!
!!!
DIE!

BOOOM
GONGONGONGONGONGONGONGON
"SEITEN TAISEI"... WAS IT?
ENOUGH!
I AM SEITEN TAISEI! EQUAL OF HEAVEN, GREAT AND HOLY!

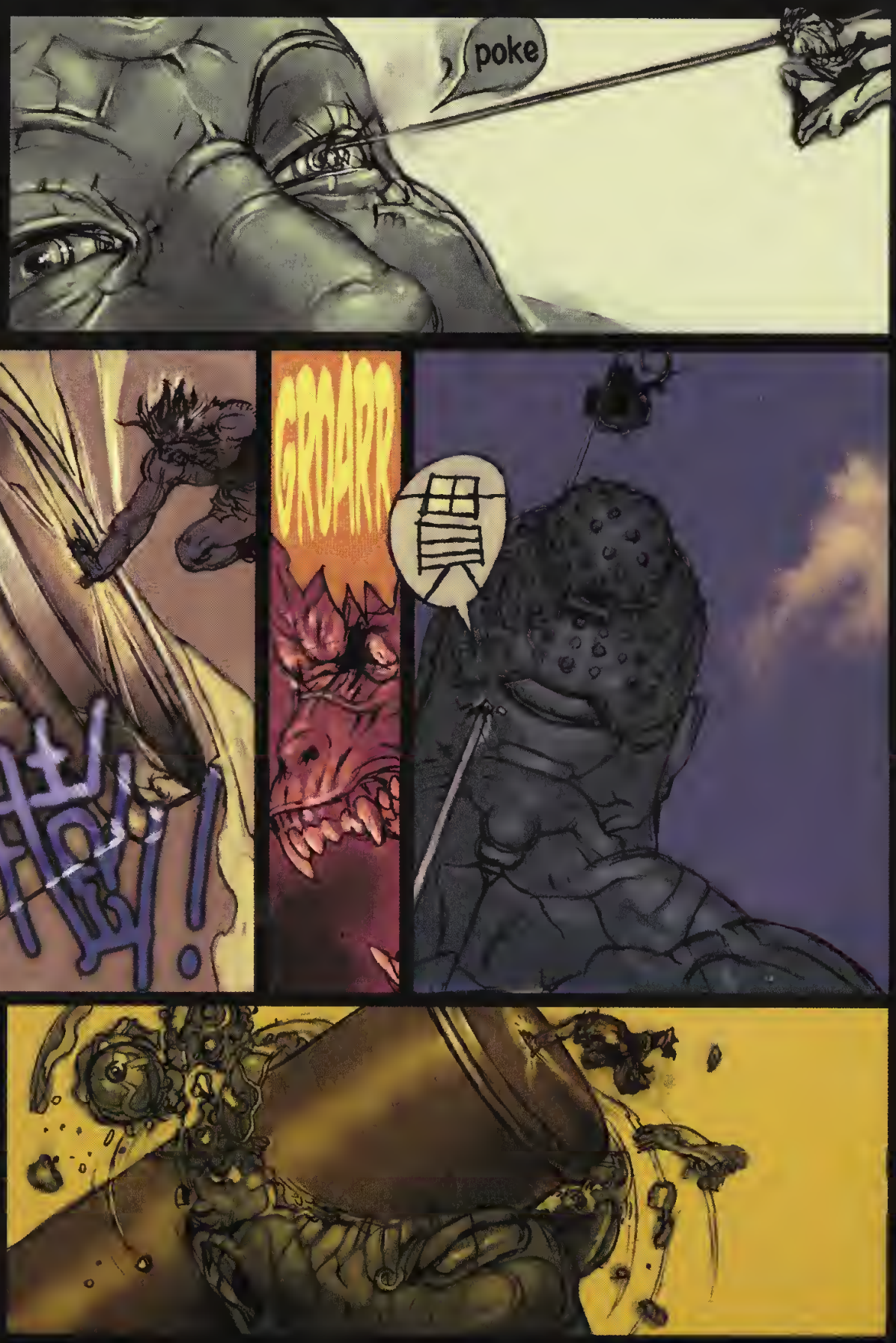
GONGONGONGONGONGON
STILL YOU DO NOT UNDERSTAND. YOU CANNOT WIN THROUGH VIOLENCE. YOU SEEK ONLY YOUR OWN DESTRUCTION.
REPENT, AND PRAY FOR YOUR LIFE...
The Monkey King has slaughtered and now bellows with laughter... even as Shaka descends at last.
GIVE THAT ADVICE TO YOUR MASTER.
Shump

西遊奇伝
大猿王
SAIYUKIDEN
DAIENOU
COME AND GET ME, YOU DAMNED BUDDHA!
ELEVEN
KATSUYA TERADA'S
THE MONKEY KING

FOOLISH APE! YOU HAVE BEEN WARNED TIME AND TIME AGAIN! SLAY *ME*, YET DEATH SHALL BE TOO GOOD FOR YOU!

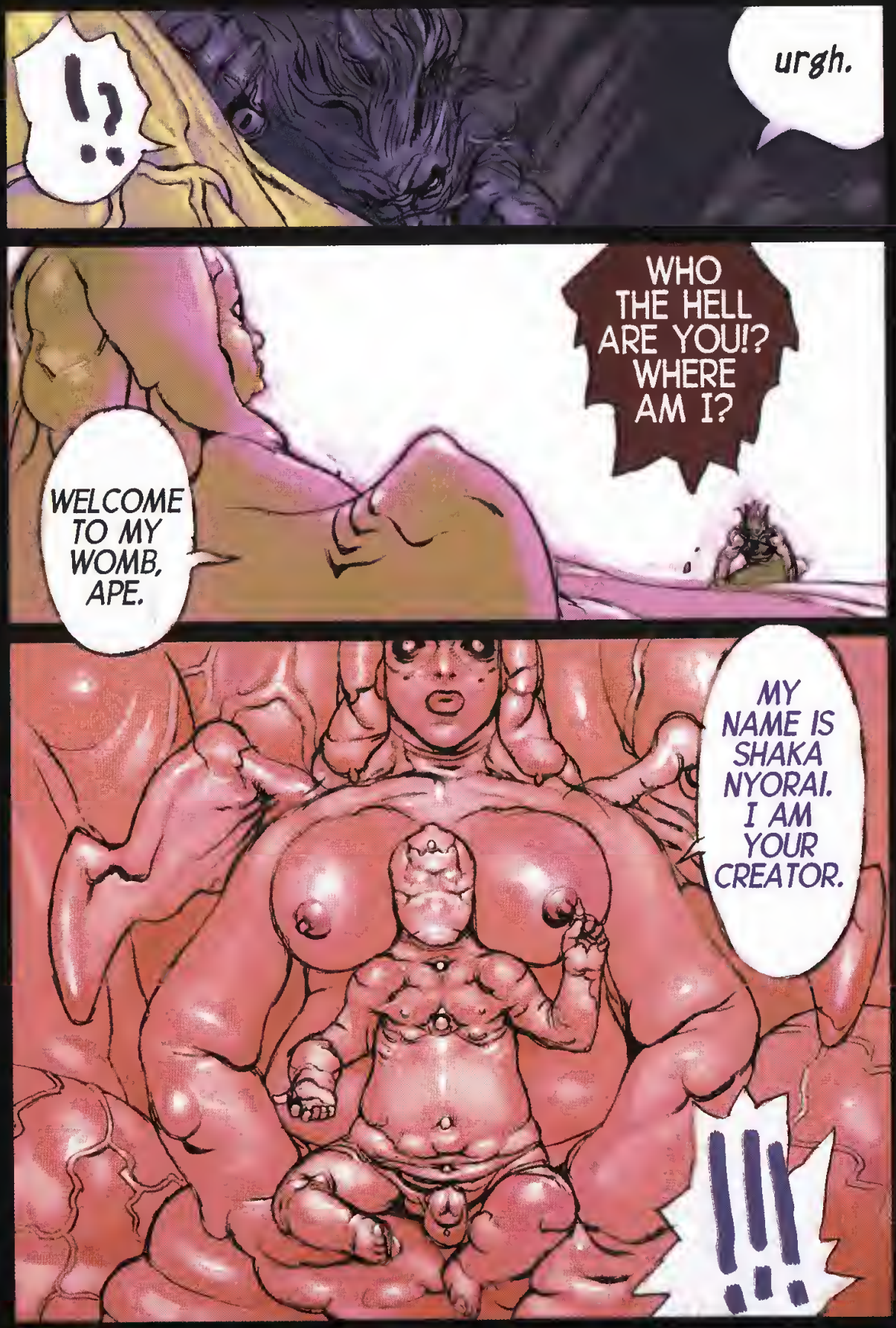
NAY! THE SHACKLES OF TIME AWAIT THEE, WHILE MY SUFFERING SHALL SOON END...
THANK YOU, MASTER ...
!
zeen
YEAH, YEAH.
i Am
SHAKA

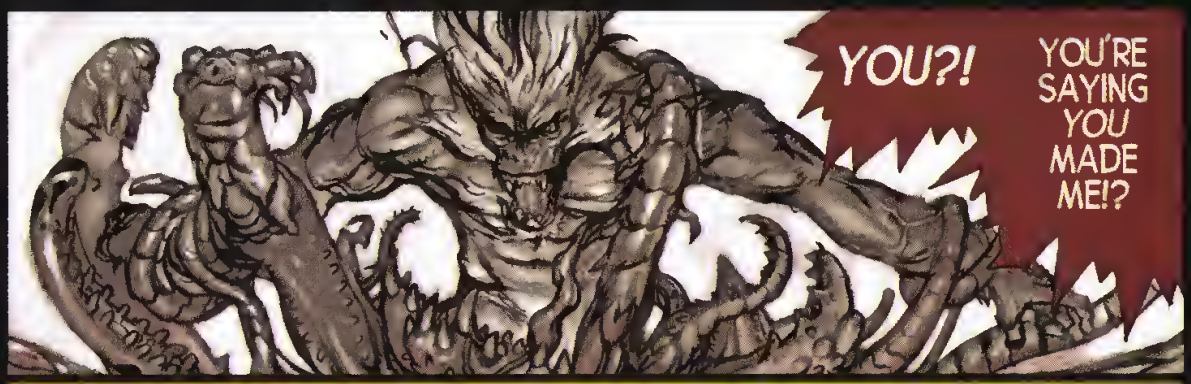
倒
zeen
WOOSH
SHING
HA!
STAFF LENGTHEN!


poke
GROARR

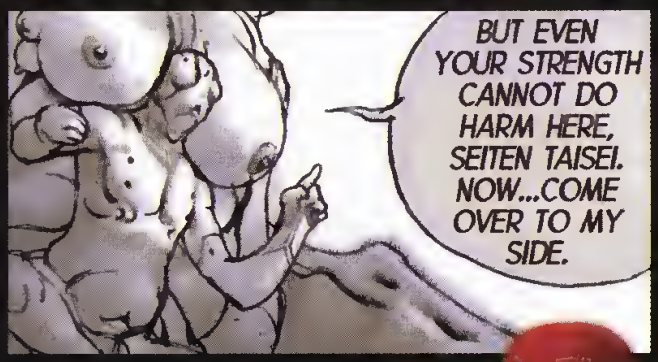
HARGH!
!!!
HOW YOU FEELING NOW?
OH, NO YOU DON'T, BASTARD
!
gulp

WHAT THE--!? IT'S ALL SPACE INSIDE HIM!
GROOOAAARR


!?
urgh.
WHO THE HELL ARE YOU!? WHERE AM I?
WELCOME TO MY WOMB, APE.
MY NAME IS SHAKA NYORAI. I AM YOUR CREATOR.
!!!



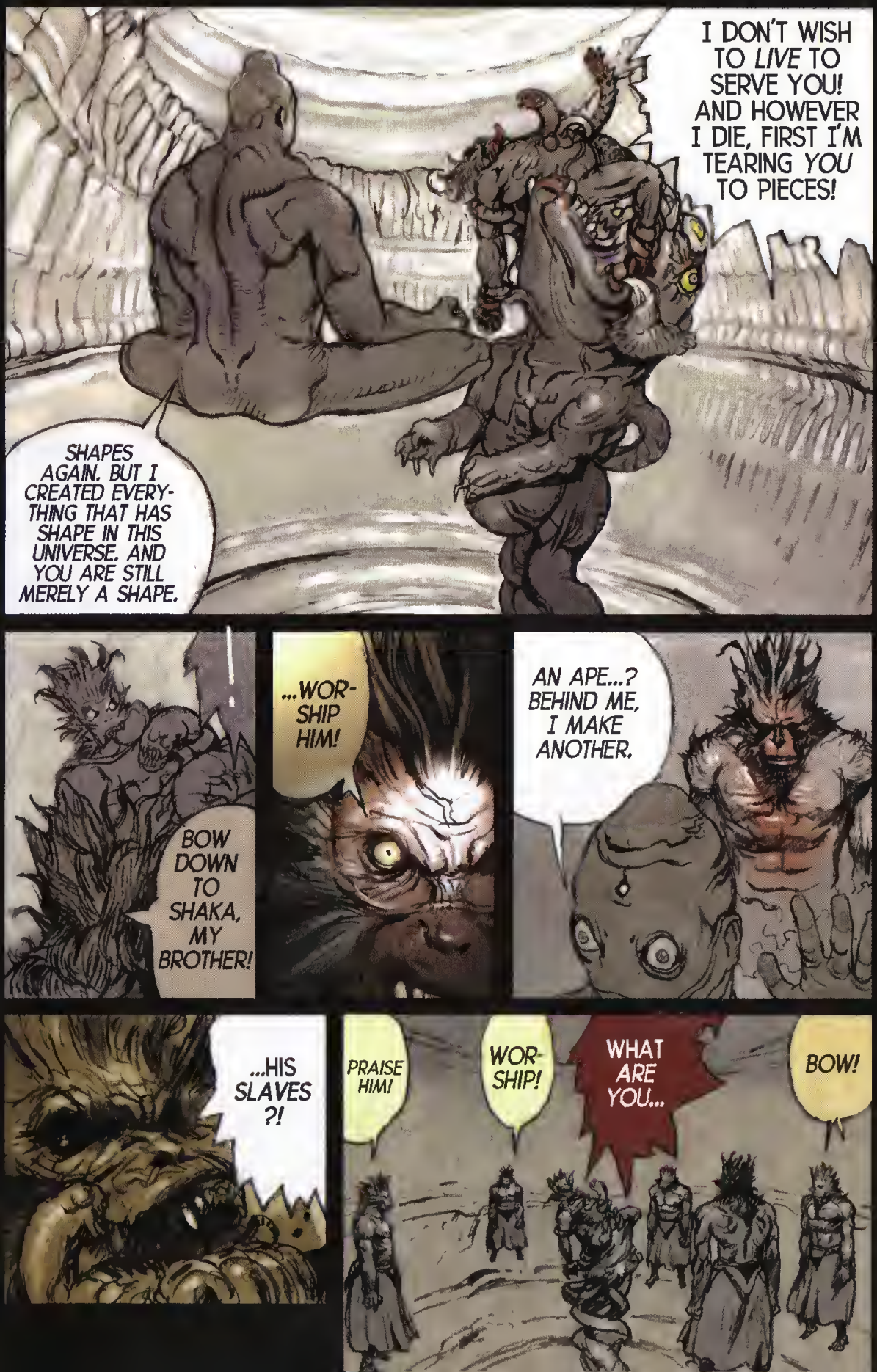
THE MONKEY KING



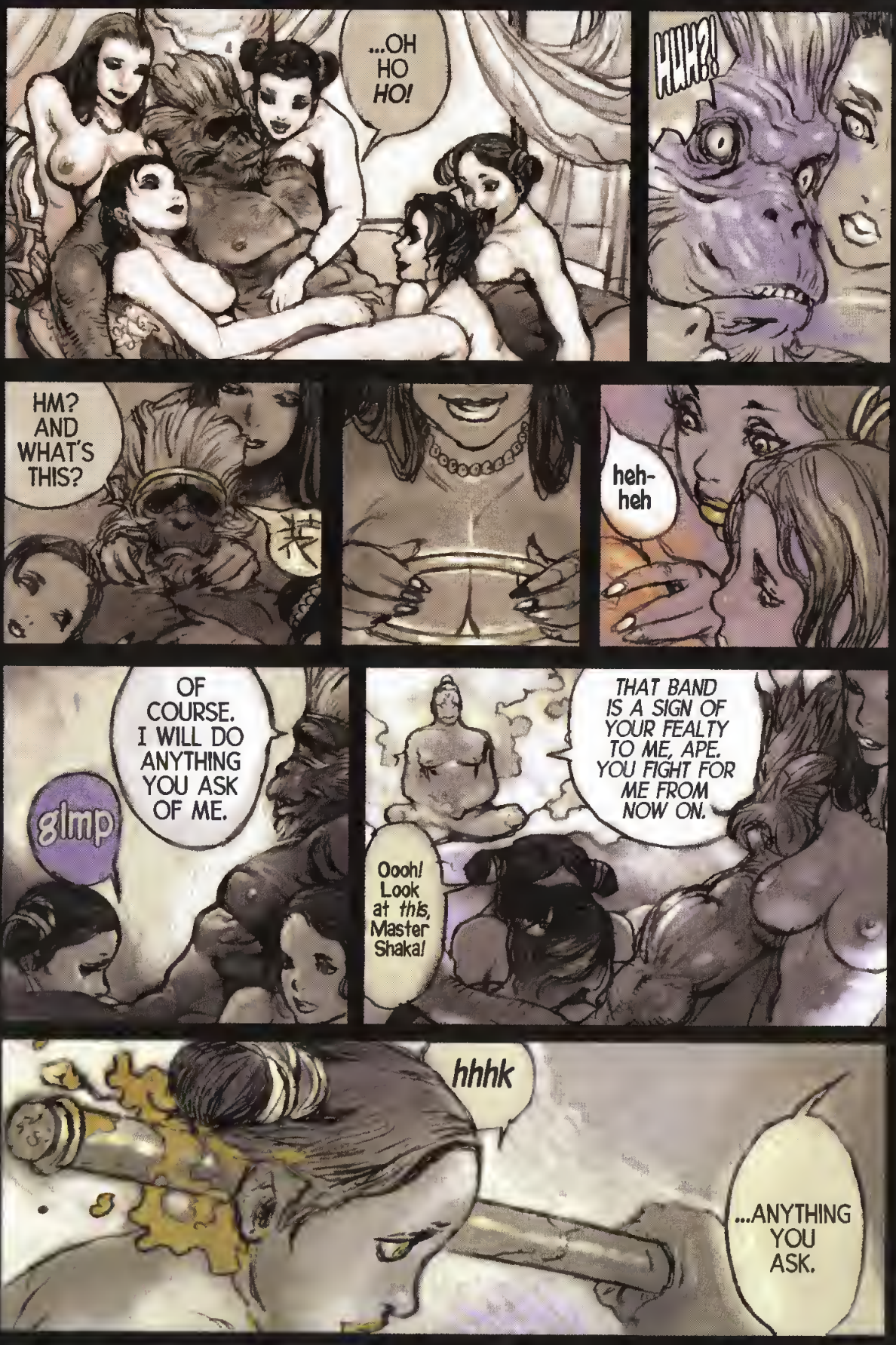
寺田克也
Katsuya Terada

第十二界
TWELVE

Hm.
SURE. HERE I COME TO KILL YOU, YOU FAT BUDDHA BASTARD!
KRAK
Mmm
YOU ARE IN MY HOLY MATRIX. MY SHAPE IS TRANSITORY.
HURK!
AS IS YOURS. WERE YOU TO BUT ACCEPT IT. I CANNOT HELP BUT PITY YOU, SEITEN TAISEI. DO YOU WISH TO DIE AS A BEAST?

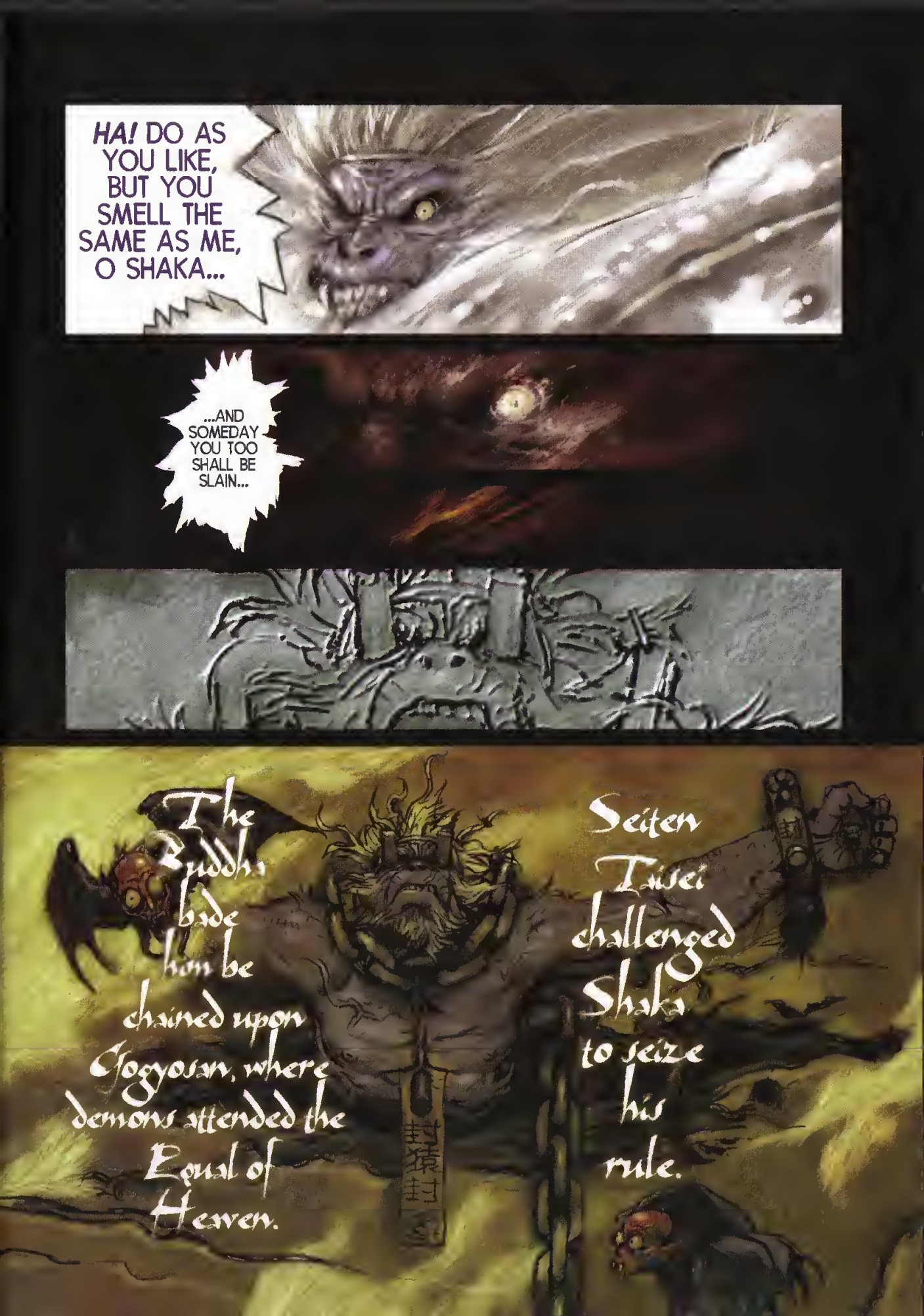

I DON'T WISH TO *LIVE* TO SERVE YOU! AND HOWEVER I DIE, FIRST I'M TEARING *YOU* TO PIECES!
SHAPES AGAIN. BUT I CREATED EVERY-THING THAT HAS SHAPE IN THIS UNIVERSE. AND YOU ARE STILL MERELY A SHAPE.
BOW DOWN TO SHAKA, MY BROTHER!
...WOR-SHIP HIM!
AN APE...? BEHIND ME, I MAKE ANOTHER.
...HIS SLAVES ?!
PRAISE HIM!
WOR-SHIP!
WHAT *ARE* YOU...
BOW!

COME TO HIS SIDE.
WORSHIP HIM.
COME. YOU NEED BUT UTTER A SINGLE WORD OF LOYALTY.
GAAAA!
AS DO WE.
JOIN US, SEITEN TAISEI. ELSE THOSE WORMS WILL FEED UPON YOU FOR ALL ETERNITY.
THIS IS ANOTHER SHAPE. AGAIN, COME TO ME. DO YOU NOT WISH TO SERVE AND ENLIGHTEN THIS WORLD?
SEITEN TAISEI... APE...
EEYAA!
...YES.
YES...
I WILL SERVE MY ONLY KING!


...OH HO HO!
HUH?!
HM? AND WHAT'S THIS?
heh-heh
OF COURSE. I WILL DO ANYTHING YOU ASK OF ME.
glmp
THAT BAND IS A SIGN OF YOUR FEALTY TO ME, APE. YOU FIGHT FOR ME FROM NOW ON.
Oooh! Look at this, Master Shaka!
hhhk
...ANYTHING YOU ASK.

THERE ARE SHAPES LOWER THAN EVEN THOU!
APE!
斷
AND THIS IS THE SHAPE OF ALL THOSE WHO ANGER ME!
THE ONLY KING I WILL SERVE IS MYSELF!
APE, YOU BARK OVERMUCH.
woosh

YOU WHO SLAY SHALL BE SUFFERED TO LIVE—LOCKED INSIDE A PRISON OF TIME! NO PAST NOR FUTURE FOR THEE. ONLY AN ETERNAL NOW OF TORMENT! STINKING APE!


HA! DO AS YOU LIKE, BUT YOU SMELL THE SAME AS ME, O SHAKA...
...AND SOMEDAY YOU TOO SHALL BE SLAIN...
The Buddha bade him be chained upon Gogyosan, where demons attended the Equal of Heaven.
Seiten Taisei challenged Shaka to seize his rule.

KATSU
KA
TEKA
DA
krrkk
Whooo
THE AWAKENED ONE!!
THE MONKEY KING

THE CHANGING ONE CLIMBS THE MOUNTAIN OF GOGYOSAN! HE COMES TO FREE THE APE AS PROPHECY FORETOLD!
!
HELLO, MONK.
WELCOME TO GOGYOSAN, KNOWN FOR ITS FAMOUS "PRESSED APE."
I HEAR YOU WOULD FREE HIM, BUT IT CANNOT BE...HE HAS BEEN HERE NOW FOR FIVE CENTURIES...AND STILL HAS ALL ETERNITY TO GO.
SHING
YOU, HOWEVER, HAVE NOT FIVE SECONDS... HOLY MAN.

NAY, DEMON!
AD,
WHRRRRRRR
GYAAAAA!
pop
FSSH
WHOOOOOOOOOO
hah
hhf
hahh
hahh... hahh
WOOSH

RMM
!?
THE AWAKENED ONE IS HERE!
!!
THE ONE WHO WOULD OPPOSE THE BUDDHA HIMSELF AND FREE THE APE!
krich

DIE!
斬
EEEEE
封
封
BLAM

PLACE ME...INSIDE A WOMAN... CONTAIN ME...AS IT WERE IN A VESSEL... BIND HER LIMBS AND SENSES...
WHAT?
WHO ARE YOU!? AND WHO'S "GOKU"!?
I NEED YOU... TO HELP ME MAKE THE JOURNEY TO TENJIKU...I CANNOT CONTROL MY POWERS...LISTEN TO ME, GOKU...
YOU FREED ME, MONK... WHY?
I AM GENJO SANZO. I AM THE AWAKENED ONE. AND I AM THE CHANGING ONE.
WHO AM I...
YOU WERE FATED TO MEET ME HERE... LONG AGO...YOU HAVE BEEN DREAMING OF THE PAST...AND OF THE FUTURE...
DO YOU NOT KNOW... YOUR REAL NAME...
AND YOU ARE GOKU, THE KILLING ONE...FOR SHAKA.
SHAKA!

TAKE ME TO TENJIKU!
I AM GOKU DAIENOU! THE GREAT MONKEY KING!
Genjo the monk within Sanzo the nun, tied together by the one he freed. So was the beginning of the Journey to the West.
KATSUYA TERADA'S THE MONKEY KING VOLUME 1 THE END

The Journey to the West Continues

in Vol. 2

story & art
KATSUYA TERADA

lettering & retouch
STEVE DUTRO

translation
TOSHIFUMI YOSHIDA

designer
TINA ALESSI

art director
LIA RIBACCHI

editor & english adaptation
CARL GUSTAV HORN

publisher
MIKE RICHARDSON

KATSUYA TERADA'S THE MONKEY KING VOL I / story and art by Katsuya Terada

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AFTERWORD by the EDITOR

—COMING AT YOU WITH MANGA AND FUN—

AND IF YOU'RE NOT CAREFUL, YOU MIGHT LEARN SOMETHING ABOUT THE TRANSITORY NATURE OF PERCEIVED EXISTENCE BEFORE YOU'RE DONE

The Japanese title of this manga is *Saiyukiden Daienoh* (also spelled *Daienou*), meaning "Legend of the Journey to the West: The Great Monkey King." Katsuya Terada's manga is itself an adaptation of a sixteenth century Chinese novel entitled *Xi You Ji* (sometimes also spelled out in English as *Hsi Yu Chi*). The Chinese title means "Journey to the West," and the Japanese know the story you just read as *Saiyuki*, a direct transliteration of the original name.

Journey to the West is quite comparable to The Lord of the Rings in scope—the most recent complete translation of the original version comes out to four volumes of 2346 pages! But the first popular English language version of the novel was a much-abridged (only thirty of the original's one hundred chapters) edition translated by Arthur Waley, and published in 1942 under the title *Monkey, A Folk Novel of China*, currently available from Grove Press. It is from this version that the legend became better known in the West as *The Monkey King*. It seems an appropriate title for the manga also due to Terada's emphasis on Goku, as opposed to his companions.

An odd thing for readers new to *The Monkey King* may be that nowhere in Vol. 1 of this manga adaptation does it mention exactly *why* he and his companions are making their Journey to the West, other than it being the request of Genjo Sanzo. This is not an oversight on Terada's part, as *The Monkey King* was of course done originally for a Japanese audience, where everyone (as they do throughout East Asia) knows the outline of the legend, and that Genjo wants to go to Tenjiku—that is, India—and bring back copies of the pure, uncorrupted canon of Buddhist teachings to help evangelize China. Naturally, this holy mission will be blocked every step of the way by demons and monsters...

Although *Saiyuki* was published anonymously around the year 1590, tradition associates it with a scholar named Wu Cheng'en. The inspiration of Wu's fantasy novel, however, was a real-life journey that had taken place almost a thousand years before—one of the great human adventures of the medieval world, ranking with the journeys of Marco Polo or Ibn Battuta. In the year 629 A.D., a Chinese Buddhist monk named Xuanzang (also written as Hsüan-tsang, and in Japanese often called Genjo Sanzo), confused by the jumble of apparently contradictory teachings in his monastery, decided he should travel to India, the homeland of Buddhism, there to comprehend its message in its original form, and bring it back in translation to China.

Westerners may have a fairly austere and spiritual impression of Buddhism, perhaps in part because some of its best-known "exports" have been minimalist

sects such as Zen, or the preaching of the Dalai Lama, who, as an exile from oppression, seems all that more separated from worldly power. However, in Asia itself Buddhism has often played as political a role as Christianity has in the West; even today one of Japan's major political parties, New Komeito, has strong ties to the Nichiren sect of Buddhism, which has a special reverence for the Lotus Sutra (see note for page 81.2 of the manga below).

The history of Buddhism in Asia also shares with Christianity a long catalogue of claims of magic, holy relics, and miraculous occurrences, together with arguments over doctrine and a division into a multiplicity of sects as the faith traveled from its original home into many different lands and cultures. There was a time when Japan was not a Buddhist land, and a time when Afghanistan *was*—making one reflect on just how little a term like "Asian" can really mean. This long and varied road is reflected in both the true story of the monk Xuanzang, and the legendary version of it that entered folk culture through *The Journey to the West.*

At the time of Xuanzang's journey, Buddhism in China was already something that had originated in a faraway land a thousand years ago. Siddhartha Gautama, the person who became known to history as the Buddha (see note for page 58.2 below) was traditionally born in the year 563 B.C., although Andrew Skilton notes in *A Concise History of Buddhism* that an alternate tradition and some new research suggests Siddhartha was actually born a century later. What is not debated is that he came from Lumbini, a town which today is in Nepal, near the border with India.

According to tradition, Siddhartha was born into an upper-class family, but in his twenties began to become aware that not only was his privileged position surrounded by the suffering and death of ordinary people, but that this same suffering and death would also come to him too—ultimately there seemed no escape from the human condition. At twenty-nine he abandoned his life (and incidentally, his wife and child) and sought various spiritual paths, which he found useful but incomplete. Finally, at age thirty-five, he came to his famous revelation while meditating under a tree in a park in Rsipatana (near present-day Varanasi in India). From this experience Siddhartha would come to be known as the "Buddha," which means "enlightened one."

First in the park, and later in the nearby urban areas, the Buddha preached his insight. He had come to the conclusion that of all the things which existed or were experienced—including religions and the supernatural—none of them could be said to be unchanging, to be completely satisfactory, or to exist independently of other things. Our suffering will remain as long as we do not truly accept this, and hatred, greed, lust, and fear are among those things that take us away from this understanding. Such feelings or desires only build a false system of attachments to the world of perceived existence, or *samsara*. But the Buddha taught these attachments are a misleading counterfeit of a true, underlying unity that, through correct living, study, and meditation, could be internalized into a state called *nirvana*, literally "blowing out," as a candle flame—from the perspective of samsara, becoming non-existence; but to a Buddhist, the entry into true existence.

Until the mid-third century B.C., Buddhism was still a religion confined mainly to Northeast India, but at that time the greatest of ancient Indian kings, Asoka, conquered an empire that stretched all the way into modern Afghanistan. Asoka converted to Buddhism (it is said, in remorse for the slaughter of his campaigns), and with his support spread the faith throughout India, sending missionaries further beyond his territories, into Burma, Sri Lanka, Tibet, and even to the eastern edges of ancient Greek civilization. Although Asoka's dynasty collapsed less than a century after his death, his royal patronage left Buddhism already far out onto a road that would take it across Asia. The faith reached China in the first century A.D.

Six hundred years afterward, when Xuanzang made his journey to the Buddha's homeland, there were already well-established monasteries in China. But Buddhism often found itself viewed negatively as a foreign religion in direct competition with the indigenous belief systems of Taoism and Confucianism. Furthermore, Xuanzang felt the lack of direct contact with India had led Chinese Buddhism to confusions that could only be resolved by someone going to northeast India, finding the original Buddhist doctrines, bringing them back, and translating them into Chinese. This is exactly what Xuanzang swore to do, and did.

Xuanzang's journey took sixteen years there and back in all, five thousand miles each way on foot, crossing some of the most forbidding and dramatic territory on the planet. He literally left the center of world civilization at the time, Xi'an, capital of China's greatest dynasty, the Tang, to walk along a road that included the arid city of Jiuquan (today the site of China's secretive manned space program), the Taklimakan Desert (now used for nuclear tests); then over the Alai Range down into Central Asia. Xuanzang was, in fact, following backwards the route by which Buddhism had originally reached China, along the famed Silk Route of traders. Indeed Xuanzang wrote of seeing the largest standing statues of the Buddha in the world in the Bamiyan Valley of Afghanistan; it was these exact same statues that were destroyed by the Taliban in March of 2001.

At this point the journey to the West curved East, and a glance at a map will show even Xuanzang's roundabout path was yet more possible than the mere nine hundred miles in a direct line between the Taklimakan Desert and Northeast India: for between them was the incredible mass of Tibet, the highest and largest plateau on Earth, whose brackish lakes still hold the upthrust remnants of the Mesozoic Tethys Sea. On the easterly leg, below the wall of the Himalayas, Xuanzang passed through what today is Pakistan and through most of the width of India, until at last he came to the modern state of Bihar in the country's north-east, and there the great Buddhist monastery complex at Nalanda.

The example of this great foreign pilgrim's faith not only inspired the Indian monks at Nalanda, but Xuanzang's outside perspective helped him urge a synthesis between competing schools of Buddhism, and accounts speak of his skill as a debater and proselytizer towards the other indigenous Indian religions of Hinduism and Jainism (the Jainist doctrine of *ahimsa*, non-violence, greatly influenced Gandhi). In effect, Xuanzang, who had aimed only to be a missionary in China, found himself also one in Buddhism's homeland.

In 645 A.D., Xuanzang returned to Xi'an with hundreds of Buddhist sutras, images,

and holy relics, and spent the rest of his life translating the doctrines and commentaries directly from the original Sanskrit into Chinese, dying in 664 at the age of sixty-five. The Chinese Buddhist revival encouraged by the travels and work of Xuanzang, coming in the early years of the Tang Dynasty, in turn gave impetus to Buddhism in an East Asia under Tang influence; sixty-five years after Xuanzang's return, all six of the Buddhist schools at the Japanese capital of Nara were imported directly from Xi'an.

The near-millennium that separates the true story from the late-sixteenth century novel *Journey to the West* itself reflects the changes that had taken place in both Chinese Buddhism and Buddhism as a whole. In 1197, Nalanda was sacked by Muslim invaders, as part of the final reach of campaigns and proselytizing that had since the eighth century converted Afghanistan, Pakistan, and much of Northern India to Islam. By the time of the novel's writing Indian Buddhists would have in fact had need again of a man like Xuanzang, the religion having been largely re-absorbed into Hinduism where it had not been supplanted by Islam—today in fact there are more Christians in India than Buddhists.

In China, which, like India had its own strong cultural traditions prior to the advent of Buddhism, the faith had survived persecution by the Taoist emperor Wuzong in the mid-ninth century, and then by the neo-Confucianist movement of the eleventh and twelfth centuries, which viewed the cognitive gap between them as irreconcilable; as a scholar of the time, Zhu Xi put it, "the Buddhists talk about emptiness, whereas the Confucians talk about reality; and whereas the Buddhists talk about nonbeing, the Confucians talk about being." Since monasteries made all-too-visible targets, the more successful forms of Chinese Buddhism during the Ming Dynasty period *Journey to the West* was written were the more decentralized forms of Chan (better known under its later Japanese name of Zen) and Jingtu (which became *Jodo*, the Japanese Pure Land Buddhism; see manga note for 81.2 below).

Chinese Buddhism, especially as practiced by the ordinary person, as opposed to the specialist or scholar, had absorbed many elements from Confucianism and Taoism which are visible in the novel *Journey to the West*, with its emphasis on the bureaucratic workings of the heavens (a harmonious Confucian mirror to the bureaucratic workings of life on Earth) and the magical features of Taoism, perhaps best exemplified by *Journey's* assignation to Xuanzang (Sanzo) of the supernatural escort of Wukong (Goku), Wuneng (Hakkai), and Wujing (Sagojo), surrounding the core truth of the original journey with many layers of fantasy.

Although enjoyable as both a satire and as an adventure, many interpret Wu Cheng'en's intentions in writing *Journey to the West* as exemplifying Buddha's teaching that everything—even what men may call their gods, monsters, and demons—is transitory, and if the universal truth of Buddhism had in China absorbed the particular elements of Chinese folklore and belief, then the Chinese Buddhist could find no better motifs with which to illustrate to his countrymen essential Buddhist teachings. What appears to be a fantasy is intended to help us see the delusions in our own lives.

Of course, just as was true of many lurid and picaresque tales of medieval Christianity,

such as *The Canterbury Tales* or *Sir Gowther*, readers of *Journey to the West* could always defend reading the exploits of The Monkey King—much more fun than the holy monk he guarded—as a fundamentally moral exercise; no matter how much hell the Ape raised, it was all part of an eventual road to enlightenment. But, as you know from the story of Xuanzang, it's a mighty long road. Needless to say, Katsuya Terada is inclined to make the twists with as much sex and violence as possible, ever holding out the idea the past, present, and future of Goku all fits inside the Buddha's palm...

Over the last four hundred years, the characters and events of the novel have passed into everyday East Asian folklore, and Goku, Hakkai, Sanzo, Sagojo, as well as Ginkaku and Kinkaku, the Ox King, and many others continue to show up as the story of *Journey to the West* is retold in many forms. Just to name two modern examples, each done in a style quite different from Terada's—and from each other—consider Akira Toriyama's famous *Dragon Ball* (manga available from Viz Media), a goofy, lighthearted kids' show (it later became the fight-fight-fight, fight-fight-fight sequel *Dragon Ball Z*), and Kazuya Minekura's *Saiyuki* (manga available from TokyoPop), in which the four travelers to the West are all *bishonen* pretty-boys!

You get the feeling Terada's Goku wouldn't have much time for either incarnation of his self-centered (always a Buddhist warning signal) tale. Is the being who calls himself Shaka truly the Enlightened One? Many different Buddhist schools in Xuanzang's time, after all, claimed to teach the true doctrine of Shaka... Did Genzo, too, obey the Buddha's will in freeing Goku, or did he defy it? Does Genzo truly seek the sutras in Tenjiku?

He told Goku that he needed his help for the journey, but not the reason for the journey itself...We hear *Katsuya Terada's The Monkey King* will be a three-volume series, and Mr. Terada (or "Terra," as he likes to sign himself) is already well into Vol. 2. Fully painted manga of course aren't done as fast as the usual kind, but please be on the lookout for the next volume from Dark Horse, because we'll be happy to bring it to you!

ABOUT the MANGA ADAPTATION

Katsuya Terada's The Monkey King Vol. 1 contains a mix of English sound effects and Japanese left unretouched. Every manga is an individual work of course, and after examining Terada's art, the editor made the decision neither to retouch everything, nor to leave everything unretouched, but to instead adopt a hybrid approach.

Many readers will already know that Japanese is written using a combination of two different elements: *kanji*, ideographs imported from China, and *kana*, a much simpler system of phonetic marks developed in Japan based off kanji, as explained below. In contrast to the thousands of different kanji, kana are two sets of the exact same forty-six sounds, but each has two ways to be written—a cursive form called *hiragana*, and a more angular form called *katakana*, each used for different functions in the language.

Kana—usually, in their *katakana* form—are what manga tend to use for simple sound effects, that the Japanese call *giseigo*. "Simple" in this case means that the effect is simply describing the sound of the action. This is the type of Japanese that generally was retouched in the manga adaptation. For example, on page 54, panel 2, in the lower right corner, Terada's sound FX balloon, which originally read "*dokun*" in kana—how a Japanese might express the sound of the stone egg beginning to split—is retouched in English as "KRACK." But in this same panel, the reader will notice the Japanese that remains unretouched in the upper left. Why one, and not the other?

As opposed to the simple sound effects, what was left unretouched is Japanese used in a more complicated fashion; in some cases, complicated even for the original Japanese reader. It was decided, rather than retouch these elements, to leave them in the artwork, and discuss their meaning here instead in this glossary section. In fact the approach is similar to that of Dark Horse's English version of Hiroaki Samura's *Blade of the Immortal*, where Japanese is occasionally left unretouched for the same aesthetic reasons, but in *Monkey King* much more is left unretouched, because Terada here uses written Japanese to an even more extensive and stylized degree than does Samura.

Language has an ancientness about it comparable to religion, and in Terada's mythological approach to ancient China he uses elements of language in a cryptic, allusive, or whimsical fashion. The use of ideographs derived (and in many cases, unchanged) from ancient Chinese is common in East Asian cultures; the characters that are called *kanji* in Japanese, or *hanja* in Korean, were first called *hanzi* in Chinese. Just as most European languages came to be written in the characters of the most powerful state of the region, those of the Roman Empire, so did hanzi diffuse to other Asian cultures that were without

writing systems of their own. Even today English is written in what we call the "Roman alphabet," despite English and Latin being only distant cousins to each other.

People in Japan first began to use kanji to write out their spoken language about 1500 years ago. This incidentally caused problems that make reading Japanese a difficult affair still today, because spoken Japanese is not related to any of the major dialects of Chinese. Although *The Monkey King* is a story that involves the cultures of Japan, China, and India, all three nations in fact have dominant languages much farther apart from each other than English and Latin are. Most languages spoken in India are indeed more closely related to English than they are to other major Asian languages; in the eighteenth century scholars first realized that Sanskrit, the classical language of Buddhism, shared a common ancestor with ancient Greek and Latin—for example the word "nirvana" and our "vane" (as in weather vane) share an ancient root word for the wind blowing.

Koreans, Japanese, and also Vietnamese (spoken Vietnamese itself being yet again from a different family of languages than either Chinese, Japanese, *or* Sanskrit) all at one time borrowed Chinese characters to write out their own native tongues, which naturally required many accommodations. The original language from which modern spoken Japanese is descended is called *yamatokotoba*; one of the best-known usages of this in modern pop culture is in the choral theme to the *Ghost in the Shell* films, whose lyrics are from this ancient form of the language. Around the fourth and fifth centuries A.D., the Japanese first began to write out the sounds of yamatokotoba by choosing kanji, which in their original Chinese, sounded like a word, or part of a word, in yamatokotoba.

This method, called *man'yogana*, was done regardless of what the kanji originally *meant* in Chinese, only what it *sounded* like. Needless to say, it left something to be desired as a system, and the kana system was developed as a simplified form of the man'yogana. The first entry in the forty-six kana, the vowel *a* (always pronounced "ah" in Japanese) is originally derived from the kanji that forms the left side of the unretouched upper writing on page fifty-four, panel 2. So by this type of writing Katsuya Terada is using an esoteric way of having the angel-thing exclaim an "ah!" The reader will begin to see why this sort of thing is better explained than "translated" and retouched. The same kanji is used on page forty-five, panel 1—see the respective note below for its original meaning.

It gets more involved. Another kind of Japanese left unretouched in the English version of *The Monkey King* is what might be called kanji motifs, an idea related to how kanji are organized in the first place. This system was, like the kanji themselves, imported from China. In the eighteenth century, during the Manchu Dynasty that had succeeded the Ming of Wu Cheng'en's day, the emperor commissioned a grand dictionary of all the different characters that had ever been used in Chinese writing (all 47,035 of them—modern Japanese uses perhaps 5,000, although students are "only" expected to know the 1,945 most common before they graduate high school).

This dictionary, the *Kangxi Zidian*, decided that all kanji could be broken down into one of 214 different categories based on their "radicals"—certain characters that have meaning by themselves, but are also found as smaller parts within the thousands of other characters. For example, returning to page forty-five, panel 1, the radical in that particular kanji is the part which

looks like a capital letter "B" with a long tail. By itself it means "hill" or "mound" (understandable if you turn it ninety degrees), but as a radical it forms part of forty-eight different kanji in Japanese, always found on the left-hand side as here.

Complicated as it is, the system has endured, in part because it suggests at least some classification by concept. To use a very simple example, one radical that by itself means "tree" also shows up as a smaller part of more complicated characters that mean something related to "tree"—for example, ones that mean "forest," "paper money," or "book." Many characters that share the same radical seem to have much less obvious relation to the basic part than that; radicals are not as clear-cut as the concept of the "root word" in Western languages.

Nevertheless radicals do have meaning, and in addition to being part of established characters, Japanese, as well as other East Asians who use them in their written language, will sometimes employ the radicals to make up "fake" meanings, or to suggest a sense of a meaning. Aesthetically, this cryptic kind of writing contributes to the sense of ancient prayers and magic in *The Monkey King*, another reason for their being left unretouched—it would be something like trying to "translate" symbols in the Western occult such as zodiacal or alchemical signs. The translator of *Monkey King* suggests some possible interpretations for Terada's motifs that are included as part of the glossary section below.

The glossary is organized by page number and panel; so 7.1 means page seven, panel 1. In cases where there is more than one note per panel, as with 88.1, additional numbers are added to differentiate—so, 81.1.1, 81.1.2, etc. Some pages, of course may only have one panel; also, the panel order is, like the book, right-to-left.

4.1 The kanji with exclamation points is pronounced variously *ko*, *go*, or, *kyo*—literally it means "to threaten," but it also has a motif of something in motion, being held still by force.

4-5 The first three kanji on the tag hanging from the Ape read *fu*, *en*, *fu*, "seal," "ape," "seal"—the fourth appears to be a design/calligraphic element.

7.1 *en*—"cover" or "close"
ma—"what;" also used in "hemp" or "drug;" note this kanji and previous one contain elements of *ma*, "demon" (see 47.2) *Enma* (written with two different kanji than this *en* and *ma*; but the second is the demon "ma") is the Japanese name for the Sanskrit *Yamaraja*, a Hindu god of the underworld who in Buddhism came to be regarded as a bodhisattva interceding for those souls in hell (hell, like other states, being regarded as impermanent in Buddhism).

(The third kanji is contrived, with the character for nun, *ama*, combined—as all six of the figures on this page are—with the radical for "mouth.")
komasu—"straw bag/tobacco pouch."

(The fifth kanji is contrived, with the character for *mei*, the root of a verb meaning "to be lost/confused/go astray").

The sixth kanji is sometimes written as *aun*—an open mouth and a closed mouth, signifying the beginning and the end.

12.1-13.1 The original Japanese title of the manga: *Saiyukiden* (the smaller

four characters on top) meaning, "Legend of the Journey to the West," and *Daienoh* (the huge—naturally—three characters on the bottom) meaning, "(The) Great Monkey King." These titles will also be found left unretouched at other points in the manga, most particularly on the title pages of the thirteen different chapters in *Monkey King Vol. 1.*

18.4 *jaku*, a kanji meaning "weak," is on Hakkai's ear.

19.1 *shi*, meaning "death," is between the girl-monster's breasts; the same kanji, of course, for which Billy Tucci's comic *Shi* is named, which is—by amazing coincidence—*also* a Dark Horse title. In the next panel, the transformed creature is bearing the kanji on its forehead.

20.2 Possibly *rei*. The tag on the right side of the monster's head resembles a stylized version of this archaic kanji for "spirit" or "soul."

21.2 Look closely at the centipede. A parasite within the girl-monster—its head a squiggly piñata of crawling vermin—or the monster's true/original form?

21.3 *hai*, kanji for "howl" or "roar"

22.1 Symbolic of the way Goku conducts his journey are the two objects lashed to his staff—on one end a compass, on the other a hollowed-out gourd with a stopper: the hip-flask of old Asia you'll see also on occasion in *Blade of the Immortal* or *Lone Wolf and Cub*. China was using compasses at least a thousand years before Europe—although European scholars may well have invented it independently, and a crucial difference was the Chinese emphasis on using them more for fortune-telling or geomancy (*feng shui*) than practical navigation.

25.1 In this case, *Saiyukiden* has been written as if carved into the mountainside.

26.2 The large kanji on the left side say, "River of Flowing Sand."

28.3 This kanji, o (a long "oh" sound) has various meanings, but the one meant here is probably "response"—in this case, to signify that attacking is Goku's answer.

28.5 *Ten*—this kanji most often means "turn," as in the way Goku turns around in the panel, but it also has a meaning of "remove," as in how Goku cuts away Sanzo's blindfold.

29.3 The kanji in the eye is *fu*, itself meaning "seal."

37.5 The kanji on the floor is so, meaning "dry," which should have been a dead giveaway this wasn't Goku's kind of establishment.

37.8 Goku's spell consists mostly of made-up kanji, but you can make out "Kintou'n," the name of the magic cloud that in *Journey to the West* Goku could summon as a steed. Terada portrays it as a sort of lepidopterous (as Lovecraft would have put it) creature emerging from a pupa.

38.1 *gen*—kanji meaning "appear"

45.1 Kanji pronounced *a* (as in "ah!"). Presumably used here just for its sound, but it is also the base of the verb *omoneru*, meaning to flatter—so perhaps it's also Sanzo's little joke. Interestingly, it is accompanied in the balloon by the kana for *a*, as if to show the relation and how the kanji is pronounced. Just to be extra-tricky, though, it's the katakana "a" that's derived from this particular kanji, not the hiragana "a" Terada uses here instead, one which is

derived from an entirely different kanji (if you must know—and if you've come this far, you probably do—it's from a kanji meaning "peace," which also forms the root of the Japanese adjective *yasui*, meaning "cheap [in price]").

45.3 Note that once Hakkai realizes Goku's determination, he at least tries to take second-hand advantage of it.

47.2 The kanji motifs in her chant are *kin*, "forbid," *ma*, "demon"—then ones which are uncertain, but resembling "reach" and "hand"—and then *rei*, again (see 20.2): "spirit/soul."

47.4 The motifs here are "mist," "spirit," "nun," "demon," "corpse." "song," and "curse."

47.6 An archaic version of "destroy."

52.2 Only the "mouth" radicals are recognizable here; perhaps a sense of roaring.

53.1 As previous, but somewhat more closely resembling the actual character for "roar" (see 78.1).

53.4 The angel-thing's contrived kanji has the motif for "feather" inside it.

54.2 Another kanji pronounced *a* (as 45.1).

55.3 Contrived kanji with motifs for "roar," "union," and "mouth."

57.4 *Seiten Taisei* is the Japanese reading of Goku's birth name—four kanji meaning "equal," "heaven," "great," and "holy." Note this modest moniker is also the name of a recent six-volume shojo manga by Miki Aihara, creator of *Hot Gimmick*—again demonstrating the way elements from *Journey to the West* still get around in modern pop culture.

58.2 *Shaka Nyorai* ("Shaka" for short). *Shaka* is taken from the Sanskrit *Shakyamuni*, meaning "sage of the Shakya clan," to which Siddhartha Gautama belonged. *Nyorai* is the Japanese form of *tathagata*, a Sanskrit term meaning both "one thus come" and "one thus gone," referring to the idea that the Buddha came to the illusory world of our perceptions, but also, while still here, left it, through achieving enlightenment. To a Buddhist, the experience of *tathagata* also implies such salvation is also possible for all sentient beings. Certain types of Buddhist sculpture, distinguished by stance, dress, and gesture, symbolize this aspect of the historic Buddha (as opposed to other types that symbolize, among other aspects, the Buddha as an eternal or cosmic being).

62.1 Kanji motifs of "pressure" (?) and "wind," most likely used here to express pain.

64.5 *kai*, a kanji for "destroy"

65.1 oo (a long "o" sound, pronounced "ohh")—a kanji meaning "yes" but in this case used for its sound (as 45.1)

65.4 *munen*—kanji compound meaning "regret"

66.3 *koi*—kanji meaning "love"

71.1 *ha*—kanji meaning "destroy, crush, tear, rip," etc.—very useful in *Katsuya Terada's The Monkey King*.

72.1 *zan*—kanji meaning "cut, sever, slice," etc.

72.2 *ku*—kanji meaning "suffering"

78.1 *hai*—kanji for "howl" or "roar"

78.2 The Ox King, another figure from the original *Saiyukiden* novel, is called *Gyumaoh* in Japanese—three kanji that literally mean "ox" "demon" and "king" (*oh* being the same as that in *Daienoh*). The original Chinese reading of his name is *Niu Mo Wang*.

80.3 *gyu*—the kanji for "ox" or "cow," is on the nose of the Ox King.

81.2 The kanji motifs of Sanzo's chant resemble *na* and *mu*, meaning "south" and "void, emptiness." in Japanese Buddhism *namu* is derived from the Sanskrit *namaste*; often translated "hail," "praise," or "amen," and a part of many longer prayers. This includes the common Japanese *namu amida butsu*, "Hail to the Lord Buddha Amida"—*amida* from the Sanskrit *Amitabha*, "Infinite Radius"—often called the Pure Land Buddha, after the belief he established a sanctuary where the devout could achieve enlightenment.

Namu amida butsu, which expresses faith in this sanctuary, is often uttered at moments of fear or suffering, as a Catholic might cross themselves. *Namu myoho renge kyo*—a translation of the Sanskrit *namas(te) saddharma pundarika sutra*—is the famous "praise of the Lotus Sutra," a dramatic scripture full of vivid parables written about 2000 years ago; the Lotus Sutra was later thought when it reached China and Japan to itself have magical powers in its invocation. Sanzo follows *namu* with *ma*, the kanji for "demon," and then several *ma* written phonetically in kana, suggesting repetitive emphasis upon the demon.

81.3 Kanji and also kanji motifs for *setsu*—meaning "cut," then a character with a blurry radical along with twin radicals of "good," then *namu*.

82.3 Kanji to convey *da*, the common manga sound effect for dashing forward, followed by *tsu*, which, written small, indicates not a "tsu" pronounced aloud, but denotes this is the kind of sound that is suddenly cut off, rather than one which is prolonged or fades out.

82.5 *na* followed by *zen* (as in Zen Buddhism; *zen* being a translation of the Chinese *ch'an*, which is in turn a rendering of the Sanskrit *jhana* or *dhyana* meaning "meditation"—like the Pure Land sect, Zen evolved mainly in China before its transference to Japan). The characters that follow are indeterminate.

83.3 *en*, as in *Daienoh*—a shout of "ape!"

85.1 The pilgrim's chant is possibly related to the *Hannyashingyo Sutra*, known as the "heart" or core of one of the longer "Perfection of Wisdom" sutras; in the original Sanskrit, called the *Maha Prajnaparamita Sutra*. The Hannyashingyo teaches *issai ku* ("all is suffering") and *shiki fu i ku, ku fu i shiki* ("all things are no different from emptiness, emptiness is no different than all things").

The Buddha had taught that the world we think we perceive is an illusion; a century after his death, scholars were asking if that were so, what, if anything, was real? The *Abhidharma* commentaries attempted a theory using "dharma" (a term usually meaning the laws of Buddhism) to also refer to the underlying elements below what we think we perceive, elements that are, at least, temporarily real.

Abidharma taught that when you think you are perceiving the world, what is actually happening is a temporary coming into being of your feelings about the world and your consciousness of those feelings. These temporary but real elements (not thought of so much as objects, but functions or forces)

are termed "dharma"—different schools of thought categorized them into eighty-two or seventy-five types. Abhidharma theory was regarded, and still is by many students, as useful in meditation, to help the student get away from the concept of self vs. the world, and show either concept as actually made up of impermanent expressions.

However, by the time four or five centuries had passed after the Buddha's death, a great philosophical division arose within Buddhism, one faction of which would eventually call itself *Mahayana*, the "Greater Way" or "Greater Vehicle." Distinguishing itself from the original form of Buddhism, which it termed *Hinayana*, or "Lesser Way," Mahayana argued that "every man for himself"—each person working out their own salvation through diligence—was really not the central message of Buddhism; rather they interpreted the concept of the Buddha to imply enlightenment for the sake of all sentient beings who suffer because of their attachment to the illusory world, whether or not those other beings are able to personally detach themselves by their own efforts alone as the Buddha had.

Mahayana featured the concept of the *bodhisattva* (in Japanese, *bosatsu*)—someone who had so detached themselves, but remained associated with the world to help ameliorate the condition of those trapped in it. Those who supported the Mahayana form of Buddhism (which is the form which became predominant in China and Japan) felt not only that theirs was the more full and correct interpretation of the Buddha's teaching, but that theirs offered more hope to more people. Many of the Buddhists who maintain descent from the pre-Mahayana interpretation are predominant today in Sri Lanka and much of Southeast Asia, referring to themselves as devoted to the *Theravada* or "elder doctrine." The Westerner will see a parallel between the same debates over individual salvation vs. heavenly intercession, and "low" church vs. "high" church that have occurred in the history of Christianity.

The Perfection of Wisdom sutra is considered to be among the first scriptures of the Mahayana movement, emerging about 2000 years ago (the date of its composition is uncertain). This sutra suggested that Abidharma theory was making the same mistake on a higher philosophical level about dharma that most people did about existence in general. That is to say, it argued that the so-called dharma have no more real existence than the illusory physical world they supposedly underlay. Dharma were themselves illusions; the "Perfection" of wisdom meant perfecting one's thoughts closer to the central Buddhist concept of non-existence.

87.1 The original dialogue has a pun upon *Shaka* and o*shaka*, meaning someone who is a failure.

88.1.1 In this prayer can be made out *gyo*, meaning "go" or "way;" *a*, meaning to flatter or fawn upon (see 45.1; it can also be used to write the kanji for "opium"), *da*, meaning "steep," and *shoku* meaning "color."

88.1.2 *namu namu* (written out in katakana; see 81.2)

88.1.3 *mu*, "void"—the second character in namu

89.3 *hou*—meaning "crumble" or "fall apart;" presumably, Goku smashing into the statue.

90.1 *dai henka*—"Giant Transformation!"

92.2 (see 7.1—a somewhat clearer repetition of those same kanji/kanji motifs).

94.1 *to*, "battle"

95.1 *hai*—"howl" or "roar"

104.1 *to*—"fall" or "collapse," being used here also as a shout (as 45.1).

105.2 *kan*—meaning "pierce," but used here also as a sound effect

105.4 *bo*—"get fat" or "swell," a command to his staff

107.1 *kyoku*—meaning "pole," but also pronounced goku, and the root of a verb meaning "to reach its end"—suggesting multiple meanings in this context.

113.5 so, meaning "wear" or "equip"

114.1 *zan*—"cut," "sever," "slice"

115.1 The "ghost" word balloon effect is also in the original work.

116.5 The kanji for Gogyosan read "five," "journey," and "mountain;" also known as the "Mountain of 500 Years," after the term for which Goku was said to be sealed away on it/beneath it.

119.5.1 The Japanese term here for "the Awakened One" was *kakusha*, meaning one who awakens to their inner Buddha-nature—a concept based on the idea that the "original" state of all sentient beings is enlightened, but that most beings have become caught in a web of illusory perceptions.

119.5.2 Gogyosan is here carved into the mountain itself.

121.1 The "mouth" radical together with the kanji *go*, which has among its meanings a station in mountain climbing. The motif, however, is followed by a kana *tsu* (see 82.3), suggesting perhaps that Terada means it as a sound effect/exclamation.

121.2 The kanji here resemble those for "evil," "demon/suffering," and "eye/vision."

123.3 *zan*—"cut," "sever," "slice"

123.7 *fu*—"seal" or "close." Repeated next panel.

123.9 *metsu*—"perish" or "ruin"

124.1 See 7.1

124.2 *ha*—"break" or "crush"

124.3 See 7.1

126.1 The first two characters are unrecognizable, but they are followed by Tenjiku—India.

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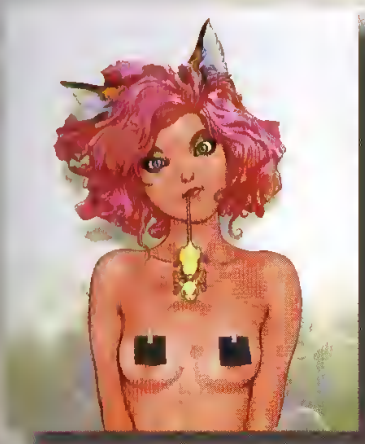

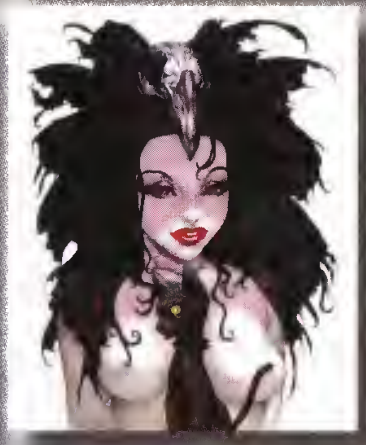

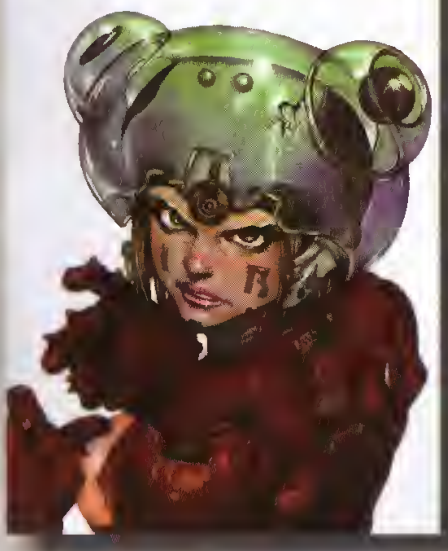

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STOP

This is the back of the book!

This manga collection is translated into English but oriented in right-to-left reading format to maintain the artwork's visual orientation as originally drawn and published in Japan. If you've never read comics in this way before, take a look at the diagram below to give yourself an idea of how to go about it. Basically, you'll be starting in the upper right-hand corner, and will read each balloon and panel moving right-to-left. It may take a little getting used to, but you should get the hang of it very quickly. Have fun!

WITH THE NUN IN THERE FOR HERBAL FLAVOR, THIS OUGHT TO MAKE A MIGHTY FINE BATCH, GINKAKU.
HMM. HEARKEN, BROTHER KINKAKU! THE MASH SOUNDS A LITTLE SOUR! HAHAHA!
LET ME OUTTA HERE BEFORE I'M REALLY TEMPTED!
HA HA HA
BASTARDS. HOW DARE YOU MACERATE US? MY GUT IS FOR FILLING, NOT ROTTING!
UWOON UWOOON
WAAA! I'M A SINGLE-MALT PIG! I DON'T WANNA END UP BLENDED WITH APE!
TRAPPED IN A MONSTER'S STILL! THINK YOU'LL MAKE GOOD BOOZE, HAKKAI?
HO! WE MIGHT HAVE OURSELVES ENDED UP IN THIS POT, HAD WE NOT ELUDED THAT DAMNED SHAKA.
AH, I'M SO GLAD WE TOOK THIS WHEN WE FLED THE HEAVENS.
UWOON
UWOON
1
2
3
4
5
6
7
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9
10

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